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yellowish tinge with a little yellow ochre. Do not paint this blue tint over the cloud forms, except it be where little detached bits are distinct from the general masses. In sunset skies you will often find an exquisitely beautiful green tint in the lower parts of the sky, in the openings left between the gold and violet clouds.

After the azure tints are laid in, paint the clouds, beginning with the dark parts and using very little color; then finish with the lights. A good general tint for the dark parts of clouds in the day-time is composed of white, ivory black, and a little Indian red or lake. For the lights, use flake white, modified by mixing a little yellow ochre or Naples yellow therewith. Paint the sky or clouds over all parts where they are intended to show through the openings in thin foliage.

The brushes to be used for this painting and work in general are hog's hair, but before the sky dries it should be lightly gone over with a badger-hair softener to blend the tones and remove any harshness incompatible with the tender character of sky scenery.

While the sky near the horizon is still wet, paint the extreme distance with a tint very slightly different from the lower parts of the sky, but a little stronger; then the middle distance, and so on to the foreground; gradually changing and strengthening the colors according to the natural tints of the objects before you, until the foreground is reached, upon which will be bestowed the strongest colors, and the most powerful light and shade in the picture. Fore-ground trees and grasses, if in the spring-time, may be painted with a green compounded of Prussian blue and chrome yellow; but later on, when the foliage becomes darker and duller in color, the chrome will be exchanged for yellow ochre, and in autumn pure yellow, orange, and red-brown colors will have to be substituted for the greens. Paint all the shadows with very thin color, little more than glazes. Peruvian yellow and Prussian blue, raw or burnt umber and the same, will all be found excellent glazing colors for green shadows. For shadows across a road, a mixture of black, white, and Indian red you will find will approach very near to nature.

but the only sketches really useful for the purpose intended are such as are carried to such a degree of completeness in details as to become finished miniature pictures in themselves. It will, however, serve nearly (not quite) as well, if to a tolerably careful study of effect and color, we add a second sketch in lead-pencil conscientiously drawn, and the different parts carefully elaborated. This, too, will take less



MINIATURE BY HORACE HONE.

ELIZABETH AND GEORGIANA, DUCHESSES OF DEVONSHIRE.

time than the former method; but, if possible, it will be better to make finished sketches in color.

WALTER TOMLINSON.

FLOWER-PAINTING IN WATER-COLORS.

IV.

IN painting the convolvulus, either major or minor, the student need scarcely be warned to begin at an early hour in the morning, as from the time of their first expansion of a bright blue color, these flowers gradually change to a redder hue until midday, when they become entirely withered. Either cobalt or

French blue, with a very slight mixture of crimson lake, may be used for the local color, but, of course, the more blue this is, the fresher and more newly expanded the flower will appear. The shadows may be painted with the same colors, substituting in the darker tones indigo for the cobalt or French blue.

For the salvia, smalt or ultramarine must be used, no other colors being sufficiently brilliant in the particular tone required. But the difficulty of working smoothly with either of these will prevent their being much resorted to, although the latter is not only the purest blue known, but also the most permanent.

It will be found, after representing any of the flowers already mentioned, according to the directions given, that the tints produced are very nearly equal to nature; they are, indeed, in no respect inferior as regards color, and destitute only of that lustre (sometimes almost metallic) which gives so much beauty to the petals of a flower. A brilliant blue, yellow, scarlet, and rose are all furnished with ease by the colorman, and the resources of chemistry have hitherto proved inadequate to the production of one shade alone. This, which, hovering between crimson and purple, can scarcely be called by either name, is in nature of frequent occurrence; in the most brilliant petunias and cinerarias it is particularly beautiful, and

would in painting be most valuable, were it in the power of any known pigments to produce it; but, by the side of nature, our brightest tints appear little more than dull brown, and as any attempt to imitate flowers of this color must end in disappointment, the reader is recommended to avoid the trial, which, even when assisted by the utmost skill of contrast and execution, can only prove, at best, a partial success.

THE EDWARD JOSEPH COLLECTION OF MINIATURES.

IN accordance with our promise, we return to the notice of the charming cabinet of miniatures owned by Mr. Edward Joseph, of London, which was partly described in the January number of THE ART AMATEUR. As this collection is pre-eminently a Cosway collection, we do not hesitate in adding to the examples already given the five characteristic specimens illustrated herewith of the graceful art of "the macaroni miniature painter." The most interesting of them perhaps is the portrait of the beautiful Mrs. Robinson, the actress, better known as "Perdita," who was so cruelly treated by the heartless Prince of Wales who afterward became King George IV. But this miniature was described in our former notice. Of the other examples of Cosway we have nothing special to remark. They all show the same delicacy of treatment, the clever glossing over of physical defects of the sitter, the same pale blue background, no matter what the style of beauty portrayed. The examples by Nixon, Smart, and Hone are of the same school as Cosway, and are hardly inferior to his, although the reputation of these painters has not survived them. The miniature of Elizabeth and Georgiana, "the two Duchesses of Devonshire," is particularly interesting as the original of a well-known engraving which was published a few years ago in The London Graphic, the original of which, if our memory serves us, was said to be a painting by Angelica Kauffman. Mr. Joseph investigated the matter, and the originality of his miniature as the source of the engraving was fully established.

CRAYON DRAWING.

CRAYON drawing is generally understood among artists to apply to the use of black crayon on white or tinted paper, and is used principally for portraiture and figure drawing, charcoal being preferred for sketching, as it is so easily handled. The method of using crayon is very similar to that used in charcoal drawing, the chief advantage of the former, however, being that it is more durable, not easily erased; moreover, very brilliant effects of black are obtained with less difficulty in using crayon than with char-



MINIATURE BY JOHN SMART.

Where water comes into your sketch, remember that its general hue will be that of the sky, but not quite so strong; and into this the reflections must be painted in their appropriate colors.

If the sketch be made with an intention of painting afterward a finished picture from it, the student should not rely upon any mere record of color and effect. Such a one may be very useful for reference;



MINIATURE BY RICHARD COSWAY.

coal. For this reason, charcoal drawings are often finished off with hard crayon. This practice, in fact, is almost universal with the life drawings in the best art schools, both here and in France.

The paper used for crayon may be either the French or English crayon paper, and may be either white or of any light tint desired. Some very good effects are produced by drawing on dark gray-blue

paper, using the natural tone of the paper for a half-tint, and putting in the lights with white chalk. For

To transfer a drawing it is only necessary to cover the back of the drawing with charcoal by scribbling, so to speak; then, laying the drawing on the stretcher, go carefully over the outlines with a hard, sharp pencil or finely pointed stick. On removing the paper a perfect outline will be found beneath.

With a finely pointed No. 2 Conté crayon, redraw the outline thus transferred, and proceed to lay in the principal shadows in the head, dividing the whole at first into two grand masses of light and shade, leaving all details until the whole impression is established.

To "lay in" the masses of shade, a stump should be used—a large paper stump pointed at both ends is best—a smaller one is needed for details. The crayon should be rubbed off on a small piece of drawing paper until enough is secured for present necessities, and this piece of paper is pinned upon one corner of the drawing, so that the stump may conveniently reach it. If preferred, the "Sauce crayon" may be used; this is a soft powdered crayon which comes already prepared for working, in small cases. A little of this may be rubbed on paper, and is less trouble than using the pointed crayon at first.

A piece of moderately stale bread will be found indispensable for erasing, as it takes off the crayon without rubbing the paper, as india rubber is apt to do. A small pointed rubber stump, however, is often very useful in modelling small details. The bread is rolled to a point between the fingers as in charcoal drawing.

Chalk has been used abundantly by artists until the last few years, when charcoal has in some measure



MINIATURE BY RICHARD COSWAY.

MRS. ROBINSON AS "PERDITA."

crayon portraits, however, a good heavy white paper is generally preferred; a yellowish white is best. Some artists select what is called the eggshell paper for this purpose, especially where careful work is necessary, and the portrait is to be very finely finished. This paper comes by the yard, and should be stretched before using.

To stretch paper for working it is necessary to have a flat wooden stretcher or frame made of the size desired; then tack over it a covering of common white cotton cloth, not too thick, drawing it tight, and putting the tacks near enough together to hold the cloth firmly.

Now dampen the whole surface of the paper with a cloth dipped in clean water and wrung out. Prepare a smooth paste of starch and water, taking care to remove all lumps, and spread this paste all over the back of the paper thinly and evenly; lay the paper on the cloth-covered stretcher, and with the hands gently press it down, working from the bottom upward, until it adheres smoothly to the cotton beneath. Then turn the edges over and tack them firmly to the wood all around. When dry, the paper will be smooth and firm again, presenting a most inviting surface to work on.

In beginning a portrait, either from life or photograph, it will be found an advantage to make an accurate drawing first in charcoal on any ordinary sheet of charcoal paper, and when this is perfectly correct, to transfer it to the stretcher, and then proceed to work it up carefully in crayon. This is particularly necessary when using the eggshell paper, as



MINIATURE BY NIXON.

After the principal shadows are established it is best to discard the Sauce crayon, and work entirely with the pointed crayon pencil, using the paper stumps of graduated sizes, always in connection with the crayon.

Work very carefully in finishing, remembering to keep all the tones as delicate as possible, and above all, try to preserve the form of the shadows, as to lose them will make a drawing "mussy" and weak. It is better not to hatch or stipple in finishing crayon drawings. Both these methods are obsolete, and not used by the best artists.

When the drawing is completed, it may be prevented from rubbing by "fixing" it with "fixatif Rouget" sprayed through any ordinary atomizer.

M. B. ODENHEIMER-FOWLER.

HAMERTON ON CHALK DRAWING.

THERE is a very interesting chapter in "The Graphic Arts" on the use of red, white and black chalks. On the whole, the writer concludes that they present one of the most powerful means known to us for obtaining a record or a suggestion of many truths of nature with great economy of labor, especially if the drawings are on rather a large scale, but that they are not favorable to minute detail. We give herewith Mr. Hamerton's views on the subject, abridged from the book to which we have alluded;



MINIATURE BY RICHARD COSWAY.

superseded it. It has an important position as the parent of another art, which was of very great importance before the invention of photographic engraving. One great department of lithography is an imitation, and often a very close imitation, of chalk drawing.

Not only full tone, but considerable vigor and truth of texture, may be got in chalk by a skilful artist. In this quality it is greatly superior to lead-pencil, silver-point, and pen and ink. Eminent painters, however, are rather apt to neglect texture in their drawings, even when their paintings show that they thoroughly understand it. Texture, as a subject of study, has been carried further by lithographers. All the qualities of chalk are shown in perfection in good lithographs, which is a convenience for students who have not ready access to original drawings. Painters use chalk in a more secondary and subordinate way; they do not care to develop all its technical resources, but they accept readily enough those which present themselves without research. One of the best recommendations of Millet's numerous chalk drawings is their simplicity. He did not work for any elaborate texture or modelling, but got his forms well together by light, tentative strokes, and then, being sure of all his main proportions, put in the principal darks boldly, without attention to minute detail. His style of drawing conveys the impression that it was done from memory, so much is sacrificed, and so the chalk was a more suitable instrument for him than the pen or the etching needle, because it is richer in itself, and better prevents the appearance of vacancy. In



MINIATURE BY RICHARD COSWAY.

it is difficult to erase to any great extent without injuring the peculiar texture of its surface.



MINIATURE BY RICHARD COSWAY.

the noble drawing of the "Fagot-makers" (two men making a fagot in a wood, and a woman half carry-